



Gunagrahi

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MAY 2004

PERCUSSIVE ARTS CENTRE 23RD THAALAVAADYOTHSAVA 2004 THE DISTINGUISHED AWARDEES

H. Puttachar Awardee



Anoor Dattatreya Sharma

CMANA Prize winner



N. Amrit

Palani Subramanya Pillai awardee



M. Vasudeva Rao

92

K. Putturao Memorial Palghat Mani Iyer Awardee

L. Subramaniam



Veteran veena vidushi Rajalakshmi Tirunarayanan being conferred the title of "Kala Bhooshana" at the sadas of the music conference held under the aegis of Sri Thyagaraja Gana Sabha Trust and Sri Mookambika Talavadya Sangeetha Kalashale.

PERCUSSIVE ARTS CENTRE (REGD.)

(FOUNDER: SANGEETHA KALA RATHNA BANGALORE K. VENKATARAM)
183, 8th Cross, 2nd Block, Jayanagar, Bangalore -560 011, INDIA. Ph. 26563079
23rd THIAALA VAADYOTSAVA 2004

150th Birth Anniversary Celebrations of Veena Subbanna

125th Birth anniversary of Palani Muthiah Pillai

Birth centenary of Madurai Srirangam Iyengar of Mannargudi

From 27th to 30th May 2004 at Shivarathreeswara Centre, J.S.S. Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore -560 082. (Tel. 26549394, 26644540) under joint auspices with J.S.S. Sangeetha Sabha, Mysore and on 31st May 2004 at Chowdiah Memorial Hall, Bangalore.

PROGRAMMES (SUBJECT TO ALTERATIONS)

Thursday 5.30 p.m.: Nagaswara Swaagatha

27-05-04 6.00 p.m.: Inauguration and Presentation of **PALANI SUBRAMANYA PILLAI AWARD** (Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha Charitable Trust) to Vidwan M. **VASUDEVA RAO**. Presentation of **H.PUTTACHAR AWARD** (Donated by Vidwan H.P. Ramachar) to Vidwan **ANOOOR DATTATREYA SHARMA**; Presentation of **CMANA Prize** (donated by Carnatic Music Association of North America) to Vidwan N. **AMRIT** and release of Souvenir.

7.00 p.m.: **H.C.K. Bhatta Memorial programme** (donated by Dr. Sridevi & Dr.H.K. Chandrashekar, USA): Padma Gurudutt –Vocal, Dr. Jyotsna Srikanth –violin, M. Vasudeva Rao-mridanga; Arun Sukumar –morching.

Friday 6.30 p.m.: T.R.Srinath –flute, S.Seshagiri Rao –violin, Anoor Dattatreya Sharma-mridanga, A.S. N. Swamy-khanjari .

28-05-04
 Saturday 6.00 p.m.: **150th birth year celebrations of Veena Subbanna** -Lecture on the life and compositions of Veena Subbanna by Vidushi T. Sharada (Sangeetha Kalanidhi R.K. Srikantan Endt. programme) : O.S.Thyagarajan -vocal, H.K. Venkataram -violin, A.V.Anand -mridanga, N. Amrit-khanjari

Sunday 5.30 p.m.: **125th birth year celebrations of Palani Muthiah Pillai & Birth Centenary celebrations of Madurai Srirangam Iyengar of Mannargudi** -Lecture by Sangeetha Shastra Kovida B.M.Sundaram (Nagamma & A.Venkobachar memorial Endt. -donated by Mridanga Kala Shiromani A. V.Anand).

6.30 p.m.: **U.D.N. Rao Memorial Programme** (Donated by Smt. Nalini Rao & family) & **U.D.Narayanamurthy Memorial Programme** (Donated by Smt. Yamunadevi & family): C. Saroja & C. Lalitha (Bombay Sisters) -vocal, Mysore Srikanth- violin, Tumkur B. Ravishankar –mridanga, Ranganatha Chakravarthi –ghata.

Monday 5.30 p.m. : **VALEDICTORY FUNCTION at CHOWDIAH MEMORIAL HALL:**
 31-05-04 Nagaswara Swaagatha

6.00 p.m. : **Presentation of K. Puttu Rao Memorial Palghat Mani Iyer Award**, (Donated by **K.K.MURTHY**, President, Academy of Music, Bangalore) to Vidwan **L.SUBRAMANIAM**; Distribution of prizes of Amruthur Janaki Ammal Percussion Competition (Courtesy -M.R.Doraiswamy Iyengar).

7.30 p.m. : L.Subramaniam –violin, T.A.S.Mani -mridanga, .H.P.Ramachar –khanjari, Giridhar Udupa–ghata, S.V.Balakrishna -morching (Courtesy -V.Krishnan, Parthasarathy Swamy Sabha)

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Understanding Hindusthani music

(Part I)

Introduction

The theory and practice of Indian music are the logical result of a consistent development, a distinctive process, which plays an integral part in Indian history and culture. One should not listen to Indian music and judge it in terms of Western music or any other musical form. It would be like judging Beethoven or Brahms in terms of raag (the basis of Indian melody) and Taal (the basis of Indian rhythm). A listener is requested to forget counterpoint, harmony, and mixed tone colours for a moment and to relax into the rhythmic and melodic patterns.

The totally diverse factor from the western classical music is that the music is not prewritten or pre-rehearsed. The artist might have a few raags in mind that he/she would decide to present but that too can change on *fermaish* from the audience (the audience's preference of the raag they would like to listen to).

Saptak (scale)

The table below explains the concept of the scale for Indian classical Music. Saptak can start from any note as Sa (The first note).

In the table below shows the different scales that can be used. Saphed means White and Kali means Black . The next part are equivalent numbers in Hindi).

Indian name of the Scale	Western Scale
Saphed Ek (White One)	C
Kali Ek (Black One)	C Sharp
Saphed Don (White two)	D
Kali Don (Black two)	D Sharp
Saphed Teen (White Three)	E
Saphed Chaar (White Four)	F
Kali Teen (Black Three)	F Sharp
Saphed Pach (White Five)	G
Kali Chaar (Black Four)	G Sharp
Saphed Chhe (White Six)	A
Kali paach (Black Five)	A Sharp
Saphed Saat (White 7)	B

Some Terms regarding the Swar (Notes)

Shudhha, Achal, Komal, and Teevra Swar

Achala Swar : The notes Sa and Pa are fixed on the scale .They are referred to as *Achal*

Continued on Page no.6



The Law of Diminishing Returns

The recently concluded Sri Rama Navami music season had more highs than lows due to abundant talent. One more Sri Rama Navami music season has come and gone leaving the Bangalore rasikas to ruminate over it. How does it look in the retrospect? An avalanche of classical rhythms and resonances. This is the impression it has left on the public mind. Imagine, more than 300 concerts hosted by more than 12 sabhas and organisations, big and small, young and old, for about 900 solid hours over a period of 30 days and more! The spread laid by the over-generous hosts was no doubt sumptuous.

When you have too little of a good thing, you ask for more. When you have too much of it, you take it for granted and lose interest. This is exactly what has been happening to the Rama Navami series, with more and more organisers going into action with offers of attractive packages over longer periods, as attendance becomes thinner and thinner. Anything in excess will be counter productive. 'The Law of Diminishing Returns' begins to operate. However, a few organisations are not worried because their nourishment comes not from gate collections but from competing corporate sponsorships, members' subscriptions, souvenir advertising and artistes' donations.

The 2004 series also had the same story to tell: Good music and dance wasted in near to almost empty halls. It broke one's heart to see the concert of a young, highly talented singer attended by hardly a dozen loyalists of the Organisation/artiste. Poor turnouts could be attributed to a combination of factors such as escalation of admission rates, decentralisation in the sense that the sabhas have been not only proliferating but spreading themselves out at places within the reach of local residents, overlapping of programmes and the lethal lure of the satellite TV. The synthetic or fusion music being aggressively promoted by the electronic media. One more cause could be the changing face of classicism in the name of innovation to which elders find it difficult to relate, while youngsters do not consider it innovative enough.

All classical forms and formats are conceptualised, structured, designed and presented in a scientific manner. This is true of the East as well as the West. However, this does not rule out the possibility of change, attuned to contemporary taste and temperament. But it should be within the framework of tradition which is resilient enough to take on any new challenge.

GUNAGRAHI COMPLETES SIX YEARS

It is heartening to note that with the publication of this issue the most popular GUNAGRAHI has completed its six years of purposeful publication. It has largely been successful in reaching to the expectations of the classical readers and rasikas. We rededicate ourselves for the cause of classical arts and artistes.

-----Karnataka Kala Sri Dr. M. Surya Prasad.

Continued from Page no.4

swara (immovable).

Vikrut Swar : The other notes are Vikrut (Movable)

Komal Swar : In Vikrut swaras the notes Re, Ga, Dha, Ni can be moved below their shuddha place on the scale. They are called komal (Soft or Flat). These are shown by a small horizontal line below the note.

Teevra Swar : Only one swar Ma can become vikrut by going one note above the shuddha Ma. It is called *teevra* (Sharp). It is shown by a small vertical line above the note.

Saptak (Register)

In Indian Classical music 3 saptaks (Octaves) are usually utilized.

Saptak : When the set of seven notes is played in the order it is called a Saptak (i.e. Sa, Re, Ga, Ma, Pa, Dha, Ni)

Maddhya Saptak : The normal tone of human voice, which is neither high nor low. It is called *Maddhya Saptak* (Middle Octave). This has got no symbol in the notation system

Taar Saptak : The one higher than Maddhya Saptak is *Taar saptak* (High). The notes are high and sharp. This is shown by a dot above the note. Two dots above the note imply a note of an octave higher than the Taar Saptak i.e. *Ati Taar Saptak*.

Mandra Saptak : The one below the Maddhya Saptak is called *Mandra saptak* (Low). Notes of this octave are sung or played in a low deep tone. This comprises of the saptak which is below the lower Sa of the Maddhya Saptak. Notes of this saptak are indicated by a dot below.

It is possible in case of stringed instruments such as Sitar to go to the octave lower than the Mandra saptak. It's known as the *Ati Mandra Saptak*. The notes of this saptak are indicated by two dots below.

In the saptak (scale) the Sa gets repeated after the Ni. The Frequency of the second Sa is twice the frequency of the first Sa. The second Sa is termed as Taar Shadja. From this Taar Shadja the same saptak gets repeated (But this time at twice the frequency of the respective swar. It's then called taar Saptak.)

The Drone

Since the Indian Classical music is modal music based on relations between a fixed sound, the tonic and the successive notes. The tonic needs to be heard continuously. The sustained accompaniment of the tonic allows the performer to check his/ her voice to avoid dissonance. This constant tonic is provided by the instrument Taanpura. It has four or sometimes 5/6 strings. The drone is accomplished (explained for a four string taanpura) by playingPa, Sa, Sa, Sa or Ma, Sa, Sa, Sa (If a particular raag does not include Pa but has Ma) Some times it is set to. . . .Dha Sa, Sa, Sa or Ni, Sa, Sa, Sa if the raag has prominence of Dha or Ni.

(To be Continued in the next issue)



Dr. A.H. Ramarao & Sudha Rao Page

Chethana Radhakrishna's accomplishments

Mandya's Young exponent of Bharatanatya Chethana Radhakrishna P.M. has been successfully striving hard in popularising Bharata natya and also the essence of Indian culture. She has been training students in Bharatanatya at various centres. Along with her energetic and inspiring husband Radhakrishna she has made her Gurudev Lalithakala Academy a rendezvous of classical music and other fine arts. The fact that the Academy has completed its ten years of useful service is in itself a testimony for its popularity and utility. Chethana, herself a Post-graduate in dance from the Bangalore University has carved a special niche for herself as a dancer, teacher, choreographer and organiser. Besides prestigious solo performances and several choreographic works, she has so far presented five dancers in

their rangapraveshas. Petite and promising dancer Sunitha was the sixth one to make her first bow at Mandya's prestigious Nalwady Krishnaraja Wodeyar auditorium. Sunitha stuck to her form and the packed auditorium enjoyed every moment of her dance

**Please await
New look, plans and projects
of GUNAGRAHI on the
occasion of entry into the
seventh year of the Journal.**

The opening Pushpanjali in Hamsanandi was the means with which she saluted various Gods and Goddesses followed by a brisk khanda alarippu. Her control over nritta was evident in the rendition of a Sri raga jatiswara set to khanda chapu tala. The jathis were translated into a fine and felicitous dance language. Tanjore Quartet's ragamalika shabda envisages the greatness of Sri Krishna and His flute play. Sunitha gave a definite shape and form to it with her admirable abhinaya.

The mood of shringara bhakti was neatly evoked and further consolidated by nritta and nritya when she delineated a Papanasham Shivan's Nattakuranji pada varna "Swamiye naanudan ariye". Full marks could be awarded

for her three-tier exposition of the varna. However she would do well in maintaining the right ardha mandali throughout the dance performance. A Kannada devaranama by Kanakadasa "Rama Govinda Hare" explicating the virtues of Lord Rama and Krishna was presented. The ten incarnations of the Lord were shown in a compact and commendable abhinaya. The traits and behaviour of a khanditha nayika could be savoured in her abhinaya for a Venkata ramanaiah-javali set to Hindusthani Kapi raga.

Sunitha's Guru Chethana Radhakrishna not only imparted an inspiring nattuvanga support but also surprised the audience by relating to the problems confronted by Sunitha in learning Bharatanatya. Guruprasad (vocal), Narayana (violin), Ashwathanarayana (flute) and Janardhana Rao (mridanga) lent positive support to the dancer. Radhakrishna introduced and welcomed the guests. Dr. Pradeepkumar was the master of ceremonies. **Raghuraj shines**

The author of the great arts-treatise Natya Shastra

Bharatha Muni was remembered at a function entitled “Sri Bharatha Muni Jayanthi” held under the auspices of Samskara Bharathi, Seshadri puram branch at Garden City Public School. The importance and the contribution of *Natya Shastra* were elicited in a scholarly and yet simple lecture. The contents of the 36 chapters of the treatise were explained in a nutshell. Dr. P.K. Gayathri, Prof. of Sanskrit spoke about the relevance of *Natya Shastra* in the modern times. Chakravarthi Tirumagan of Samskara Bharathi exhorted the younger generation to emulate the Indian culture and ensure real happiness in human life. BVS Rao presided over the function. Flautist and the vice-president of Samskara Bharathi Geetha Gopal supervised the conduct of the programme.

The formal programme was followed by a short, neat and tidy Bharatanatya recital by Young dancer-teacher Raghuraj. This young chap bestowed with handsome face and good looks, began with a Pushpanjali and graphically presented the glory of Lord of

Obstacles on the basis of a Papanasham Shivan’s krithi “Gajavadana karuna sadana” set to Sriranjini raga. Aided by a pre-recorded music, Raghuraj did credit to his Guru Brinda. Lean and agile, the dancer utilized the compact stage for an effective nritta. The fluidity in the limb movements paved the way for a neat execution of pure dance.

His abhinaya was almost perfect and profound. “Tamboori meetidava bhavaa bdhi daatidava” (Sindhu bhairavi) by Purandaradasa is already a well-known composition both in music and dance fields. The saint-poet emphasises the prominence of music for salvation and getting rid of the worldly problems. Raghuraj’s satwikaabhinaya could reach the import of the composition even to the lay rasikas.

Raja Rao feted

A wellknown organiser and connoisseur of music N.Raja Rao who presided over the three day Aradhana’s seventh anniversary music conference held at the Adarsha auditorium, Malleshwara under the joint auspices with C.V.Nagaraj

Trust was felicitated on the valedictory day. It was inaugurated by Dr.R.V.Raghavendra of Ananya.

In the auditorium lit by oil lamps and sans microphones, veteran singer Dr. T.S.Sathyavathi led a talented team of musicians comprising Archana Rajeev, Renuka Rudrapatna, Maruthi Prasad and Amrith Nagasundar (all vocals), T.S. Krishnamurthy (violin), Chaithanya Kumar (flute) and M.A. Krishnamurthy (mridanga and tablas) to present a musical feature “Gokula Nirgamana” based on Pu.Ti.Narasimhachar’s work. Dr. P.S.Geetha’s narration was apt. The plight of the Gopikas after Krishna left Gokula came lively before the audience. Karnatik classical ragas were used for the select verses. The background music was never harsh and redundant.

Welcome Laya Sunada

A welcome addition of a new percussion ensemble called “Laya Sunada” led by versatile mridangist T.S.Chandrasekhar with Guruprasanna (khanjira), Krishnaprasad (ghata), Srinivas (morsing), Ramanath

Ramadas (dholak) and Vyasa Vitthala (dolu) was heralded when the group accompanied flautist M.K.Pranesh in his full-fledged solo performance held on the second day of the conference. Dr.Natarajamurthy lent an impressive violin support.

Pranesh does not believe in placating the audience. Nor does he indulge in unwanted and unnecessary ornamentation of his renditions. That is why Carnatic music flowed quietly in all its traditional resplendence. The opening "Pranaamaamyaham" (Gowla) and "Chalamelara" (Jayanthasri) set a bouncy tempo to the recital. The expounding of Devaamritha varshini (Evarani) and Ravi-chandrika (Niravadhi sukhada) ragas was rewarding. A raga, tana and pallavi in Hemavathi raga (Sri Kanthimati) as per the classical tenets adorned with scholarly swaras and making room for the percussionists to exhibit their talent and artistry was the highlight of the evening's recital.

Srilatha scores

Music runs in the family of seasoned singer from

Mysore Dr. R.N. Srilatha, who has been trained by her father R.K.Narayanaswamy and brother R.N.Thyagarajan. She also holds a doctoral degree in music. Blessed with a suitable voice, Srilatha sang for Hamsadhwani Creations at Ananya auditorium in a manner free from any perverse or wasted display of skill. An ideal menu of classical music greeted the rasikas. Raga prefaces and technical extensions were appropriate. It was off to a good start with Begade varna. Her swaraprasthara for the Anandabhairavi krithi by Shyama Sastry "Aa dinamu nichhi pogadu" had interesting sequences and an impressive korvais also. The chittaiswaras appended to it were attractive.

She ran into form in her Nattakuranji raga alapana which had sweet sparks of imagination. She imparted more repose to her build up in the medium octave statements and reserved her fast sequences towards the end of the elaboration. Yet another Shyama Sastry krithi "Maayamma nannu brova vamma" in a leisurely vilamba registered well as she further beautified it with

kalpanaswaras in different kaalaas matrices.

She did well in the presentation of a rarely heard krithi "E maayinemi" with chittaiswaras. The detailed delineation of Raga Varali abounded in Karnatik graces with melancholic flavour helping buoy up the recital. She did a reasonably good job in its methodical exposition with due pauses between phrases and working it up in the taara sthayis. The Shyama Sasty krithi "Kamakshi Bangaru" with neraval and swaras revealing her high level of creativity.

Seasoned violinist T.S.Krishnamurthy enriched the recital with his timely responses and repartees. C.Cheluvaraju was the able mridangist. Sukanya Ramgopal's ghata-play was excellent and apt to the occasion.

Dancers excel in Nava Rangapraveshotsava

'Arangetram' or 'Rangapravesha' is the name given within the South Indian dance tradition Bharatanatyam to a dancer's debut performance. The focus of the Arangetram therefore became entirely artistic - an occasion

when both new dancer and her teacher could be judged for their standards. The performance had therefore a very important economic as well as artistic role too. The Rangapravesha then is a performance that in order to be meaningful demands the equal involvement of teacher, performer and audience in the pursuit of artistic excellence. In this sense it is an event that symbolically unites the artistic community.

With the explosion of interest in Bharatanatya during the 1970s and 80s, in addition to the artistic role, Rangapraveshas have acquired a different significance. As a result, they are now a big business. Performing a Rangapravesha, rather than a regular performance now typically means a hike in the fees paid to musicians. In addition, gifts must be purchased for both teacher and musicians and anyone else involved and quite often snacks are supplied to the audience. Within the Diaspora, especially in Karnataka, the situation has reached extremes.

They can be compared with weddings in terms

of lavish display. Unsurprisingly, they have therefore become phenomenally expensive. The problem is that in the midst of this display, the artistic role of the performance is often lost. With the increasing importance of the Rangapravesha—an initiation into a cultural practice, its role as an initiation into an artistic practice is forced to take a back seat. Rather than look for clean lines, convincing expressions and good rhythm, the audience now comes to see family values upheld, to witness and approve of the respectful bond between teacher and student and to applaud the speeches that extol the values of hard work and of keeping in touch with one's roots.

And the mere fact of the expense of Arangetrams, as we have seen, ensures that this group is very exclusive. In this case, Arangetrams become more than performance and more than party, but a culturally specific form of conspicuous consumption used as a vehicle to propagate specific cultural ideals. Programmes held in this vein will join the ranks of Disney's 'world cultures' display in presenting a

vision of the art form that effectively confines and shackles it and forbids its growth.

Talented and deserving dancers hailing from economically weaker sections either had to toil hard to weigh with the 'haves' or give up the idea of Rangapravesha unable to swim against the stream. The Dept. of Kannada and Culture wisely thought of encouraging such talents by providing them an opportunity to cherish their dream of Rangapravesha. The Rajyotsava awardee organisation Sri Vivekananda Kala Kendra led by V.Nagaraj joined hands with the Dept. active assistance from V.Srinivas, the present director and Rani Satish, the minister of Kannada and Culture. The maiden group Rangapravesha programme was held in 2002 during the Navarathri time. It was a big success and received a positive response from the dancers, their Gurus, parents and the audience.

The aspirants were provided with the spacious Ravindra Kalakshetra stage, minimum lighting and printed invitation cards. They were

also presented with a memento and a certificate. They were also allowed to have the chief guests of their choice. The general standard of their performance was of a high standard and commendable.

Recently the second such 'Nava Rangapravesho- tsava' was held at Ravindra Kalakshetra for five days. The programmes were held on the same lines. 14 young dancers trained by seven different Gurus made their first bow during the festival. Young Shwetha Nagaraj of Sri Vivekananda Kala Kendra accompanied by Sowndarya Srivatsa (nattuvanga), D.S.Srivatsa (vocal), Sarvotham (flute) and Narayanaswamy (mridanga) rendered the opening dance of the festival by unfolding the Lord Ganesha on the basis of a Dasara pada "Vandisuvu dadilyali".

Archana-Chethana scintillate

A scintillating Bharatanatya by the twin dancer-sisters Archana and Chethana followed. With able support lent by Guru Devaki Narasimhan (nattuvanga), Srivatsa (vocal), Narayanaswamy (mridanga) and others they sent the lovers of dance into raptures by pre-

sending Pushpanjali, Shabda, Jatiswara (Kedara, roopaka tala), a Pada by Padmacharan ('Shrunga puraadheeshwari', Kalyani) and the varna by Dwaraki Krishnaswamy ('Bhuvana sundarana karetaare', Kham ach). The nritta was nimble and the timing was at its best. There was an impeccable understanding and coordination between the dancers. Rukmini as the virahotkhantita nayika came alive in the rendition.

Shruthi and Veena do well

Shruthi and Veena trained by Kolar K.M. Ramesh scored well in the exposition of a jatiswara (Poorvikalyani), shabda (ragamalika), pada (Kshetragna) and the Todi varna ('Maaye mayane sodariye'). Rajeshwari Pandit and Brinda (vocal), Ramesh (nattuvanga) and others imparted useful support.

Guru Sudha Nagaraj presented her three disciples—M.Praveen Kumar, B.K. Lakshmi and B.K. Srivalli. Varied attributes of Lord Krishna and his life story including the episode of Geetopadesha were unveiled by the trio while rendering ragamalika varna ('Sundara

Srikrishna Vasudeva'). The technical hold of the dancers was evident in its delineation. Praveenkumar in particular stole the show with his refined abhinaya for a Padmacharan pada 'Pradosha samayadi'. Lakshmi and Srivalli gave a good account of themselves in presenting Thyagaraja's 'Raara Rajeevalochana' (Mohana) and an Ashtapadi (Radhe Haririva). Sudha (nattuavanga), Srivatsa (vocal), Srihari (mridanga), Praveenkumar (morsing etc) were the rewarding accompanists. Aptly accompanied by Shabha Dhananjay (nattu vanga), Srivatsa (vocal) and others R.Srinivas and R. Rajalakshmi did well in delineating Papanasham Shivan's Nattakuranji varna (Swami naanindu).

Kanyakumari went through the marga-items like jatiswara (Abhogi), Shabda and Papanasham Shivan's varna (Nattakuranji), a devaranama ('Ninna nambide') and tillana (Hindola) with involvement. (nattuvanga and vocal), Hemanthkumar (violin), Janardhan (mridanga) and others gave inspiring support.

Shruthi Nayak and Ranjitha Govindaraj did proud to their Guru Jyothi Pattabhiram of Sri Sadhana Sangama Nrithya Kalpa. They excelled in rendering a jatiswara and varna. Jyothi (nattuvanga), Venugopal (flute), Somanna (violin) and others enriched the dance recital. B.K. Vasanthalakshmi's disciples Shubha Prahlad and Darshini Manjunath showed their class in the depiction of Abhogi jatiswara, a rare Kannada shabda ("Shankara taravenu") and the Dhanyasi varna ('Ee maguva'). A Kshetragna pada by Shubha and an Ashtapadi by Darshini were upto the mark. Orchestra support by Vasantha lakshmi (nattuvanga), Bharati Venugopal (vocal) and others was fruitful.

Artistic Pt. Vinayak Torvi

The artistic and aesthetic confluence of Hindusthani music, bhaava and moving words of the songs evoked the feeling of bhakti and enthralled the rasikas at Sri Raghavendra Math, Swimmingpool extension, Malleshwaram when the leading and proficient Hindusthani singer Pandit Vinayak Torvi presented a full-fledged vocal recital featuring Haridasa padas and Marathi songs. He was performing in a series of concerts held at the Math in connection with the dedication of "Suvarna Kavacha" weighing about fourteen kgs to the Swamiji.

A large corpus of listeners

as a rule was always able to recognise what is more tangible and concrete that is the words and the sense. The more abstract element of the melody and "sur" haunted it. The Haridasa compositions and a couple of Marathi numbers provided a natural pedestal to the veteran vocalist to take off in any manner in accordance with the natural vogue or genius of his musical system, that is, Hindusthani music—a pure gain for the recital. Thus whether in tans, bol-tans, sargams or gamak, the lift off from as well as the homecoming to the main strain of the compositions was natural and unproblematic.

He set the ball rolling with a graceful introductory chanting of "Jaya Jaya Rama Krishna Hari" (ragamalika) in the typical Vaarkari paddhathi of Pandharapura. It is worth noting here that in this Paddhathi, the Dindi bhajan begins with this type of chanting. In an extremely concentrated and self-gathered voice, wonderfully free from any kind of wavering or vacillating auxiliary tones or overtones and merging into Aadharma shadja with gripping elongations Pandit Torvi unleashed a cascade of melodic patterns. It was a delight to watch the patterns taking shape according to the directions of his hands.

The concept of mishra ragas

is a unique feature of Hindusthani music. The artiste herein enjoys the full freedom of using varieties of foreign notes to make a particular raga more resplendent. Generally mishra ragas are used in rendering light numbers with a view to lay emphasis on the import of the lyrics. Pandit Vinayak Torvi's recital under review sent the audience into raptures with such mishra ragas. Mishra Jogiya ('Daya maado Ranga'), mishra Tillang ('Dooru maaduvarene'), mishra Pahadi ('Saagi bande Prabhuve'), mishra Maand (Sant Gnaneshwar's abhanga 'Sant bhav Pandhara') and mishra Kapi ('Murariyane kondaade') imparted a smooth, even flow to his music and bhaavas and a symmetry to the continuity of design to the melodic fabric. "Bhooyati Vardendra" (Jaijavanthi, Dwijavanthi of Carnatic music), "Tunga teera vihari" and "Anjikinyaata kayya" fell pleasantly on the ears. He concluded with "Sadaa enna hridayadalli" (Bhairavi). Vyasamurthy Katti (harmodium), Vishwanatha Nakod and G.S. Hegde (tabla) enriched the recital with their lively accompaniments. His talented disciples Keerthikumar Badasheshi (tanpura along with Shruti Bhat on the second tanpura) and Dattatreya Velankar (with cymbals) added spice to the vocal recital with their vocal support.

Calendar of Events

Sunday, 6th June, 6.30 p.m.: **ANANYA** presents at 6.30 p.m.: **LAYA RAGA SANGAMA (Melody in Rhythm)** by **STRI TAAL TARANG** Sukanya Ramgopal (Ghata Tarang), Ranjani Venkatesh and G. Lakshmi (Mridanga), Bhagyalakshmi M. Krishna (morsing), Vasavi Taranath (konnokkol), K. Jayashree (Violin), B.S. Ashwini (Flute) and Jayashree Rao (Key-board).

16th May, Sunday, 6.00 pm.: **Sri Tyagaraja Gana Sabha Trust (R.) and SriMookambika Talavadya Sangeetha Kalashale** present Veena duet by Geetha Ramanand and Revathi Murthy accompanied by K.K Hari Narayan (Mridanga), R. Ramesh (Ghata) at Sri Vani Education Centre, Rajajinagar.

16th May, Sun., 6.30 pm.: **Veena Doraiswily Iyengar Memorial Trust** presents **PALLAVI** by R.A. Ramamani and Party at Ananya Sabhangana, Malleswara.

20th--23rd May: **Radel (R.) and Sri Rama Lalitha Kala Mandira (R.)** present "Sunadavinodini" **Electronic Veena Festival** at Devagiri Sangeetha Sabha, BSK II stage:-

20th May, Thurs. 6 p.m.: Anuradha Madhusudan, Cheluvaraju (mridanga), M.A. Krishnamurthy (mridanga).

21st May, Fri 6 p.m.: Prashanth Iyengar, Nilakantha Ramesh (mridanga), V.Suresh (ghata).

22nd May, Sat. 6 p.m.: Emani Kalyani, AAK Sharma (mridanga), Sukanya Ramgopal (ghata).

23rd May, Sun. 6 p.m.: Jayanthi Kumaresh, A.Kumar (mridanga), Giridhar Udupa (ghata).

29th May, Sat. 6.30 p.m.: **Raga Sudhalaya:** Divya Ravi (Delhi—Vocal), Subhadramma Venkatappa (violin) and Ranjani Venkatesh (mridanga) at BEL Sri Ganapathy Temple, BEL Colony, Jalahalli.



A well-versed Vedic Scholar, Principal Archic of Sri Kannika Parameshwari Temple, Malleshwara, Bangalore and the President of Sri Nadajyothi Thyagarajaswamy Bhajana Sabha Sootram Nagaraja Sastry has been awarded the most prestigious Aryabhata award. Noted play-back singer S.P.Balasubramanyam presented this coveted award to him at Ravindra Kalakshetra at a glittering function held recently.

Sootram Nagaraja Sastry was also presented with the "Rashtriya Ratan Award" of International Friendship

Forum of India of Delhi and "National Unity and Economic Development Award" from his Excellency Justice O.P.Verma, Governor of Punjab in the presence of reputed dignitaries at New Delhi.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the Journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

ವಿದ್ಯಾರವರ ವಿದ್ವತ್ಪೂರ್ಣ ಗಾಯನ: ಶಹನ ರಾಗದ ಕರುಣಿಂಪ ವರ್ಣದಿಂದ ಆರಂಭಗೊಂಡ ಪ್ರತಿಭಾನ್ವಿತ ಗಾಯಕಿ ಎಂ. ಎಸ್. ವಿದ್ಯಾರವರ ಕಛೇರಿ, ಬಳ್ಳಾರಿ ಶೇಷಗಿರಿಯಾಚಾರ್‌ರ ರಚನೆ, ಹಿಂದೋಳ ರಾಗದ ಒಂಕಾರರೂಪ ಶ್ರೀ ಗಜವದನ, ರಾಗಮಾಲಿಕೆಯ ವಂದಿಪೆ ನಮ್ಮ ಮುದ್ದುಶಾರದೆ ಕೃತಿಗಳು ಸುಂದರ ನಿರೂಪಣೆಯಿಂದ ರಸಪೂರ್ಣವಾಗಿದ್ದವು. ರೀತಿಗೊಳದ ಆಲಾಪನೆ, ರೂಪಕ ತಾಳದ ಶಾಮಾಶಾಸ್ತ್ರಗಳ ದೇವೀ ಕೃತಿ ನಿನ್ನುವಿನಾಮರಿಗಲದಾ ಸ್ವರವಿನ್ಯಾದೊಂದಿಗೆ ಗಮನ ಸೆಳೆಯಿತು. ಬಳ್ಳಾರಿ ಶೇಷಗಿರಿ ಆಚಾರ್‌ರವರ ತ್ಯಾಗರಾಜರನ್ನು ಕುರಿತಾದ ಕಾವಿವಿಶ್ವೇಶ್ವರ ಗಂಗಾಧರ ಮತ್ತು ಮುಖಾರಿ ರಾಗದ ವಿಸ್ತಾರವಾದ ಆಲಾಪನೆ, ಅದಿರಾಳದ ಮುಕ್ಕಾಲು ಎಡುಪಿನ ಕೀರ್ತನೆ ತ್ಯಾಗರಾಜರ ಕ್ಷೀಣಮೈ ತಿರುಗುಚು ವಿಶೇಷವಾಗಿ ಗಮನಾರ್ಹವಾಗಿದ್ದವು. ಆರ್. ಅಚ್ಯುತ (ಪಿಟೀಲು), ಮೈಸೂರು ರಾಧೇಶ್ (ಮೃದಂಗ) ಮತ್ತು ಬಳ್ಳಾರಿ ಎಂ. ರಮೇಶ್ (ವಿಂಜರ) ಅಚ್ಚುಕಟ್ಟಾಗಿ ಸಹಕರಿಸಿದರು. ಈ ಕಾರ್ಯಕ್ರಮವು ಮಲ್ಲೇಶ್ವರದ ನಾದಜ್ಯೋತಿ ಶ್ರೀ ತ್ಯಾಗರಾಜಸ್ವಾಮಿ ಭಜನ ಸಭೆಯ ತಿಂಗಳ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ ಶ್ರೀ ಕನ್ಯಾಕಾಪರಮೇಶ್ವರಿ ದೇವಾಲಯದ ಸಭಾಂಗಣದಲ್ಲಿ ನಡೆಯಿತು. -----ಕಟ್ಟೆ.

ಆರಾಧನಾ (ಸಾಂಸ್ಕೃತಿಕ ವೇದಿಕೆ) ಸಂಸ್ಥೆಯು ತನ್ನ ಏಳನೆಯ ಸಂಗೀತೋತ್ಸವವನ್ನು ಸಿ.ಪಿ.ನಾಗರಾಜ್ ಮೆಮೋರಿಯಲ್ ಟ್ರಸ್ಟ್‌ನ ಸಹಭಾಗಿತ್ವದಲ್ಲಿ ದಿನಾಂಕ ೨೭.೦೨.೨೦೦೪ ರಿಂದ ೨೯.೦೨.೨೦೦೪ ರವರೆಗೆ ಶ್ರೀ ಪುರಂಧರ ಸೇವಾ ಸಮಿತಿಯ ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿಗಳಾದ ನ. ರಾಜಾರಾಯರ ಅಧ್ಯಕ್ಷತೆಯಲ್ಲಿ ಮಲ್ಲೇಶ್ವರದ ಆದರ್ಶ ಸಭಾಂಗಣದಲ್ಲಿ ವಿಜೃಂಭಣೆಯಿಂದ ನಡೆಸಿತು. ಎಂದಿನ ಧ್ವನಿವರ್ಧಕಗಳ ಅರ್ಭಟವಿಲ್ಲದೆ, ಸಂದಾದೀಪಗಳ ಸುಮಧುರ ಹಾಗೂ ದೈವಿಕ ವಾತಾವರಣದಲ್ಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಿತು. ದಿನಾಂಕ ೨೭.೦೨.೨೦೦೪ ಶುಕ್ರವಾರ ಸಂಜೆ ೬ ಗಂಟೆಗೆ, ಅನನ್ಯ ಸಂಸ್ಥೆಯ ಡಾ|| ಆರ್. ವಿ. ರಾಘವೇಂದ್ರ, ಅವರು ಜ್ಯೋತಿ ಬೆಳಗುವುದರ ಮೂಲಕ ಉತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸಿದರು. ಶುಭಾ ರಾವ್ ಅವರ ಸುಶ್ರಾವ್ಯವಾದ ಪ್ರಾರ್ಥನೆಯಿಂದ ಪ್ರಾರಂಭಗೊಂಡ ಅಂದಿನ ಸಮಾರಂಭದ ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿದ್ದ ಡಾ|| ಎಂ. ಸೂರ್ಯ ಪ್ರಸಾದ್ ಅವರನ್ನು ಮತ್ತು ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರನ್ನು ಮತ್ತು ನೆರೆದಿದ್ದ ಮಿಕ್ಕಲ್ಲರನ್ನು ಸಿ. ಸುಮಾ ಅವರು ಸ್ವಾಗತಿಸಿದರು. ಕಾರ್ಯಕ್ರಮದ ನಿರೂಪಣೆಯನ್ನು ಶೈಲಜಾ ಶ್ರೀನಾಥ್ ಅವರು ಬಹಳ ಅಚ್ಚುಕಟ್ಟಾಗಿ ಮಾಡಿದರು.

ಅಂದಿನ ಉದ್ಘಾಟನಾ ಕಾರ್ಯಕ್ರಮವಾಗಿ ಡಾ||ಪು.ತಿ.ನರಸಿಂಹಾಚಾರ್ ಅವರು ರಚಿಸಿರುವ "ಗೋಕುಲ ನಿರ್ಗಮನ" ಗೀತರೂಪಕ ಕಾರ್ಯಕ್ರಮವನ್ನು ವಿರ್ಪಡಿಸಲಾಗಿತ್ತು. ಡಾ|| ಬಿ. ಎಸ್. ಸತ್ಯವತಿ ಅವರ ನಿರ್ದೇಶನದಲ್ಲಿ ಮೂಡಿ ಬಂದ ಈ ಕಾರ್ಯಕ್ರಮ ಅಭೂತಪೂರ್ವವಾಗಿತ್ತು. ಡಾ|| ಪಿ. ಎಸ್. ಗೀತ ಅವರ ಸುಂದರ ನಿರೂಪಣೆಯಲ್ಲಿ ಜರುಗಿದ ಈ ಗೀತ ರೂಪಕದಲ್ಲಿ ಡಾ|| ಬಿ. ಎಸ್. ಸತ್ಯವತಿ ಅವರ ಶಿಷ್ಯರಾದ ಅರ್ಚನಾ ರಾಜೇವ್, ರೇಣುಕಾ ರುದ್ರಪಟ್ಟ, ಮಾರುತಿ ಪ್ರಸಾದ್, ಅಮೃತ್ ನಾಗಸುಂದರ್ ಗಾಯನದಲ್ಲಿ ಸಹಕರಿಸಿದರು. ಜೈತನ್ಯ ಕುಮಾರ್-ಕೊಳಲಿನಲ್ಲಿ, ಬಿ.ಎಸ್.ಕೃಷ್ಣಮೂರ್ತಿ ಪಿಟೀಲಿನಲ್ಲಿ ತಮ್ಮ ಗುರುಗಳಿಗೆ ಸಹಕರಿಸಿದರು. ಕಲಾರಾಧನ ಶ್ರೀ ಎಂ. ಎ.ಕೃಷ್ಣಮೂರ್ತಿ ಅವರು ಮೃದಂಗ/ತಬಲ ವಾದನದಲ್ಲಿ ಅತ್ಯುತ್ತಮ ಸಹಕಾರ ನೀಡಿದರು.

ದಿನಾಂಕ ೨೮.೦೨.೨೦೦೪ ಶನಿವಾರ ಮಧ್ಯಾಹ್ನ ೨-೩೦ ಗಂಟೆಗೆ, ಸುಮಾರು ಹದಿನೆಂಟು ಮಕ್ಕಳು ಸುಶ್ರಾವ್ಯವಾದ ವೈಲಿನ್ ಕಾರ್ಯಕ್ರಮವನ್ನು ನಡೆಸಿಕೊಟ್ಟರು. ಕಾರ್ಯಕ್ರಮವನ್ನು ವೀಕ್ಷಿಸಿದ ಹಿರಿಯ ಮೃದಂಗ ವಿದ್ವಾಂಸರಾದ ಕಲಾರಾಧನ ಶ್ರೀ ಬಿ. ಕೆ. ಚಂದ್ರಮೌಳಿ ಅವರು ಮಕ್ಕಳಿಗೆ ಕಲೆಯ ಬಗ್ಗೆ ಇರುವ ಆಸಕ್ತಿಯನ್ನು, ಶ್ರದ್ಧೆಯನ್ನು ಹೊಗಳಿ, ಎಲ್ಲ ಮಕ್ಕಳಿಗೆ ಉಜ್ವಲ ಭವಿಷ್ಯವಿದೆ ಎಂದು ಅಭೀರ್ಷಿಸಿದರು. ಅಂದಿನ ಕಾರ್ಯಕ್ರಮವನ್ನು ಪುಟಾಣಿ ಕೆ. ಲಾವಣ್ಯ ಮುದ್ದಾದ ನಿರೂಪಣೆ ಮಾಡಿದ್ದರೆ, ಪುಟಾಣಿ ಬಿ. ಎಸ್.ಆರ್.ಅಂಬಿಕಾ ನೆರೆದಿದ್ದ ಎಲ್ಲ ಪ್ರೇಕ್ಷಕರನ್ನು ಮತ್ತು ತಮ್ಮೆಲ್ಲರ ಮೆಚ್ಚಿನ ಗುರುಗಳಾದ ಬಿ.ಎಸ್.ಕೃಷ್ಣಮೂರ್ತಿ ಅವರನ್ನು ಪ್ರೀತಿಯಿಂದ ಸ್ವಾಗತಿಸಿದಳು. ಅಂದು ಸಂಜೆ ೪-೦೦ ಗಂಟೆಗೆ ಪದ್ಮ ಗುರುದತ್ ಅವರಿಂದ ಪಲ್ಲವಿಗಳು ಎಂಬ ವಿಚಾರವಾಗಿ ಸೋದಾಹರಣ ಉಪನ್ಯಾಸ ನಡೆಯಿತು. ಸುಮಾರು ೧೫-೨೦ ಪಲ್ಲವಿಗಳನ್ನು ಎಲ್ಲರಿಗೂ ಅರ್ಥವಾಗುವಂತೆ ತಿಳಿಸಿಕೊಟ್ಟರು. ಶಾಸ್ತ್ರ-ಪ್ರಯೋಗಗಳ ಸುಂದರ ಸಂಗಮವಾಗಿ ಬೆಳೆದ ಈ ಕಾರ್ಯಕ್ರಮ ಶ್ರೋತೃಗಳಲ್ಲಿ ಸಂತೃಪ್ತಿಯನ್ನು ಮೂಡಿಸಿತು. ಅವರ ಎರಡು ಗಂಟೆಗಳ ಉಪನ್ಯಾಸ ಸದಾ ನೆನಪಿನಲ್ಲಿಳಿಯುವಂತಹುದಾಗಿತ್ತು. ಅಂದೇ ಸಂಜೆ ಪ್ರಾಣೇಶ್ ಅವರ ಕೊಳಲು ವಾದನ ಕಛೇರಿಯನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿತ್ತು. ಇವರಿಗೆ ಡಾ|| ಎಸ್.ನಟರಾಜ ಮೂರ್ತಿ ಅವರು ವೈಲಿನ್‌ನಲ್ಲಿ ಉತ್ತಮ ಸಹಕಾರ ನೀಡಿದರು. ಪ್ರಾಣೇಶ್‌ರವರ ವಿದ್ವತ್ತು ಮತ್ತು ಪ್ರೌಢಿಮೆ ಅಂದಿನ ಕಛೇರಿಯ ಕಡೆಯವರೆವಿಗೂ ಎದ್ದು ಕಾಣುತ್ತಿತ್ತು. ಬಿ. ಎಸ್. ಚಂದ್ರಶೇಖರ್ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ಲಯ ಸುನಾದ ತಾಳವಾದ್ಯ ತಂಡದವರು ಈ ಕಛೇರಿಗೆ ಲಯವಾದ್ಯ ಸಹಕಾರ ನೀಡಿದರು. ಬಿ.ಎಸ್. ಚಂದ್ರಶೇಖರ್-ಮೃದಂಗ, ಜಿ. ಗುರುಪ್ರಸನ್ನ-ವಿಂಜರ, ಎಸ್.ಎಸ್.ಕೃಷ್ಣಪ್ರಸಾದ್-ಘಟ ಶ್ರೀನಿವಾಸ್-ಮೋರ್ಚಿಂಗ್, ರಾಮನಾಥ್ ರಾಮದಾಸ್-ಡೋಲಕ್, ಸಿ.ಪಿ.ವ್ಯಾಸಪಿತ್ತಲ-ತವಿಲ್-ಈ ಎಲ್ಲ ಕಲಾವಿದರು ಭರ್ಜರಿ ತನಿ ಆವರ್ತನವನ್ನು ನಿರೂಪಿಸಿ ಮುದಗೊಳಿಸಿದರು.

ದಿನಾಂಕ ೨೯.೦೨.೨೦೦೪ ಭಾನುವಾರ ಬೆಳಿಗ್ಗೆ ೧೦-೦೦ ಗಂಟೆಗೆ ನಾಡಿನ ಹಿರಿಯ ಕಲಾವಿದರುಗಳಿಂದ ಪಂಚರತ್ನ ಕೃತಿಗಳ ಗೋಷ್ಠಿ ಗಾಯನ ಕಾರ್ಯಕ್ರಮವನ್ನು ವಿರ್ಪಡಿಸಲಾಗಿತ್ತು. ಅಂದು ನ. ರಾಜಾರಾಯರಿಗೆ ಆರಾಧನಾ ಸಂಸ್ಥೆಯು ತನ್ನ ಹೆಮ್ಮೆಯ ಪ್ರಶಸ್ತಿಯಾದ ಕಲಾರಾಧನ ಶ್ರೀ ಬಿರುದು, ಗೌರವ ಧನ, ಶಾಲು, ಫಲ ತಾಂಬೂಲಗಳನ್ನು ನೀಡಿ ಗೌರವಿಸಿತು. ಮಾಸ್ತರ್ ದೀಪಕ್ ಅವರು ಪ್ರಶಸ್ತಿ ಪತ್ರವನ್ನು ಒದಿದರು. ಸನ್ಮಾನವನ್ನು ಮಾಡಿದ ಆರ್. ಕೆ. ಪದ್ಮನಾಭ ಅವರು ಶ್ರೀ ಪುರಂದರ ಸೇವಾ ಸಮಿತಿಯ ಬಗ್ಗೆ ಹಾಗೂ ನ.ರಾಜಾರಾಯರ ಕಲಾ ಸೇವೆಯ ಬಗ್ಗೆ ಅತೀವ ಅಭಿಮಾನ ವ್ಯಕ್ತ ಪಡಿಸಿದರು. ಎಮ್.ಎ.ಜಯರಾಮ ರಾವ್ ಅವರೂ ಸಹ ರಾಜಾರಾಯರನ್ನು ಅಭಿನಂದಿಸಿದರು. ಸಮಾರೋಪ ಸಮಾರಂಭದ ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿದ್ದನೂಪುರ ಭರತನಾಟ್ಯ ಶಾಲೆಯ ನಿರ್ದೇಶಕರಾದ ಗುರು ಲಲಿತಾ ಶ್ರೀನಿವಾಸನ್ ಅವರು ಸನ್ಮಾನಿತರನ್ನು ಅಭಿನಂದಿಸಿ ೨೦೦೪ ರ ಸ್ಮರಣ ಸಂಚಿಕೆಯನ್ನು ಪ್ರಕಾಶನಗೊಳಿಸಿದರು. ರಾಜಾರಾಯರು ಕಲಾರಾಧನ ಶ್ರೀ ಪ್ರಶಸ್ತಿ ಮತ್ತು ಸನ್ಮಾನ ಪಡೆದುದಕ್ಕೆ ಧನ್ಯತೆ ವ್ಯಕ್ತ ಪಡಿಸಿದರು. ದೀಪ್ತಿ ಅವರ ಸರಸ ನಿರೂಪಣೆ ಹಾಗೂ ಸುಮಾ ಅವರ ವಂದನಾರ್ಪಣೆಯೊಂದಿಗೆ ಏಳನೆಯ ಸಂಗೀತೋತ್ಸವದ ಕಾರ್ಯಕ್ರಮ ಮುಕ್ತಾಯವಾಯಿತು. ----- ಸುಮಾ ಕೃಷ್ಣಮೂರ್ತಿ

**S.K. Lakshminarayana (Babu) Page****QUIZ OF FINE ARTS....20**

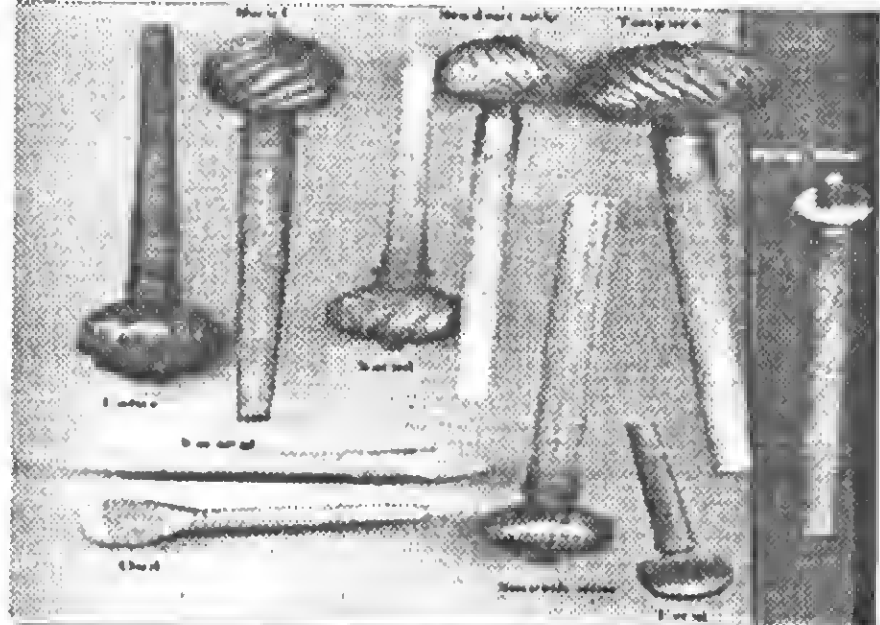
1. Define Chittai swara?
2. What do you know about it?
3. Explain its features?
4. What is the speciality of the chittai swara of "Paahi maam Sri Rajarajeshwari" (Janaranjini) and "Nee madi challaga" (Anandabhairavi)?
5. Clarinet is a _____ instrument of European origin.
6. Explain its features?
7. It is used in _____.
8. Who was the first to introduce it to Indian music?
9. What is a concert drum?
10. Give examples for it?

SOLUTION TO QUIZ OF FINE ARTS...20

1. A set of swara passage added on to a krithi for decorative effect. 2. It is sung at the end of the anupallavi and charana.
3. It may be set in the same kaala (identical speed) of the composition or in adhyama kaala. It set in the same speed as the composition, it is usual to sing the chittaiswara in the normal tempo at the end of the anupallavi and in madhyamakala at the end of the charana.
4. The Janaranjini chittaiswara is set in the

..L.E.I.S.U.R.E.**PHOTO QUIZ**

What do you know about these things?

**SOLUTION TO PHOTO QUIZ**

Pegs of different musical instruments

- same tempo as that of the composition whereas the Anandabhairavi Chittai swara is set in madhyama kala, compared to the speed of the composition.
5. Wood wind.
 6. It has a compass of 3 1/2 octaves and is a single reed instrument. It is cylindrical in shape and is provided with keys.
 7. Orchestra and in dance bands.
 8. Mahadeva Nattuvanar, in the 19th century was the first to practice and introduce it in Chinna Melams (dance bands) in South India.
 9. Membraphones used in classical concerts.
 10. Mridanga, khanjira, tavila and dolak.

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